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Opusculum
VOLKSAUSGABE EULENBURG

No. 147

HAUPTNER

Singübungen

Exercises

Hohe Stimme



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EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER.

LEIPZIG-WIEN
ERNST EULENBURG



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MUS 154-90

200 kurze Singübungen

zur Entwicklung der
Geläufigkeit der Stimme

von

Th. Hauptner

Ausgabe für hohe Stimmen

Ausgabe für mittlere und tiefe Stimmen

.....

200 short Exercises

for the

development of the Voice

by

Th. Hauptner

Edition for high Voices

Edition for lower or medium Voices



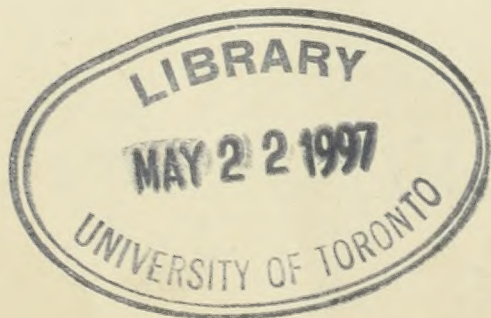
ERNST EULENBURG / LEIPZIG-WIEN

Einleitung.

Obwohl die Gesangschule des Unterzeichneten, „Die Ausbildung der Stimme“, das vollständige Übungsmaterial zur Entwicklung der Geläufigkeit der Stimme enthält, so schien es ihm dennoch nützlich, die dort gegebenen, trockenen, streng auf der Scala und dem Dreiklang beruhenden Übungsformeln durch weitere, in freierer Form gehaltene Übungen zu ergänzen. Sie bilden gewissermassen die praktische Anwendung der Formeln in der Gesangschule und dürften dadurch einen besonderen Werth beanspruchen, dass sie fast sämtlich wirklich vorhandenen Stellen in den Compositionen berühmter Meister entnommen, resp. aus solchen gebildet sind. Sie sind dazu bestimmt, neben den in der Gesangschule enthaltenen Übungen studirt zu werden, und zwar stets nach den bezüglichen Abschnitten der Schule, was dem Lehrer wie dem Schüler eine nützliche und angenehme Abwechslung gewähren wird. Die dort gegebenen Anweisungen über die verschiedenartig zu nuancirende Ausführung der Übungen hinsichtlich der Tonstärke, des Tempos, des Timbre, des *Legato*, *Staccato*, *Crescendo*, *Decrescendo* etc. behalten auch hier ihre Geltung. Das „Wie“ ihrer Anwendung bleibe dem Lehrer überlassen, der darüber der individuellen Begabung des Schülers sowie der bereits erreichten Gesangsfertigkeit gemäss bestimmen mag.

Ursprünglich als eine Ergänzung der „Ausbildung der Stimme“ gedacht, können diese Übungen doch ebenso zu jeder anderen Gesangschule und Methode gebraucht werden. Ganz besonders sei ihr Studium als Vorübung für die Bordogni'schen Vocalisen empfohlen. Mögen sie dazu beitragen, das gegenwärtig so sehr vernachlässigte Studium des colorirten Gesanges zu fördern, und dem wirklichen Kunstgesange, dem fast ausschliesslich cultivirten declamatorischen Style gegenüber, wieder zu seinem Rechte zu verhelfen.

Th. Hauptner.



Introduction.

Although the Author's previous book on Singing, entitled "Voice Culture" contains complete material for the development of the voice, it appears to him nevertheless useful to complete those exercises, based on Scales and Tryads only, by additional ones in freer form. They contain, to a certain extent, the practical employment of all those, given in the former work, and may claim an especial value, inasmuch as they are nearly all taken, or formed from the works of celebrated masters. They are intended to be studied conjointly with those exercises, contained in the work "Voice Culture", alternately after each respective section of the above mentioned work; this will prove a useful and agreeable alternation for the master as well as for the student.

The hints given in the one work, concerning the different ways of execution — with respect to light and shade, strength, time, *legato* and *staccato*, *crescendo* or *decrescendo*, etc. are also available for the other, but the decision, "How" this should be done, must be left to the judgement of the master, in accordance with the individual ability and skill, which the pupil may have already attained.

Originally conceived as a completion to the work "Voice Culture" these exercises can be used also in connection with any other school or method of singing. Their study is especially recommended as preliminary to the "Vocalisen of Bordogni". May they help to foster the cultivation of the art of florid singing, a study that has been much neglected of late, and bring again to fuller appreciation the true art of singing in opposition to the declamatory style, nearly exclusively now in use.

Th. Hauptner.

1. Scalen und gebrochene Accorde.
(Arpeggien.)

Durtonarten.

1. Scales and broken Chords.
(Arpeggios.)

Major scales.

The musical score consists of 14 numbered staves, each containing a major scale and its broken chords (arpeggios). The scales are written in treble clef with a key signature of one sharp (F#). The first 13 scales are in E major, and the 14th is in E minor. The scales are written in a continuous, flowing manner, with each scale starting on a different note. The 14th scale is in E minor, indicated by the key signature change to two flats (Bb, Eb). The scales are written in a continuous, flowing manner, with each scale starting on a different note. The 14th scale is in E minor, indicated by the key signature change to two flats (Bb, Eb).

No 1-14 auch in E-dur. Man denke sich statt der 3 Be 4 Kreuze vorgezeichnet.

No 1-14 also in E major. Imagine 4 sharps instead of 3 flats as signature.

Nº 15-27 in D-dur, soweit es der Umfang der Stimme gestattet. Man denke sich statt der 5 Be 2 Kreuze vorgezeichnet.

Nº 15-27 also in D major, as far as the compass of the voice will permit, imagine 2 sharps instead the 5 flats.

29. *4/4* *B-flat, E-flat*

30. *4/4* *B-flat, E-flat*

31. *4/4* *B-flat, E-flat*

32. *4/4* *B-flat, E-flat*

33. *4/4* *B-flat, E-flat*

34. *4/4* *B-flat, E-flat*

35. *4/4* *B-flat, E-flat*

36. *4/4* *B-flat, E-flat* *moderato*

37. *4/4* *B-flat, E-flat* *moderato*

38. *4/4* *B-flat, E-flat*

39. *4/4* *B-flat, E-flat*

40. *4/4* *B-flat, E-flat*

Die Uebungen N^o 29–40 sind auch in A-dur zu üben. Man denke sich anstatt der 4 Be 3 Kreuze vorgezeichnet. Die darin vorkommenden Bequadrate lese man als Kreuze und die Be als Bequadrate.

The exercises N^o 29–40 should also be practised in A major. Imagine 3 sharps instead 4 flats. Read naturals as sharps, flats as naturals.

N^o 29–40 auch in H-dur. Man denke sich anstatt der 2 Be 5 Kreuze vorgezeichnet.

N^o 29–40 also in B major. Instead of 2 flats, read 5 sharps.

41. 

42. 

43. *moderato* 



Auch in A - dur. — Also in A major.

44. *Allegro.* 

45. 

46. 



44. 

45. 

46. 



Nº 44 - 46 auch in E - dur (4 Kreuze). — Nº 44 - 46 also in E major. Imagine 4 sharps.

47. 

48. 

49. 

50. *rit.* 





51. 

52. 


53. 



54. 

55. 

56. 

57. 

Nº 54 - 57 sind auch staccato zu üben. — Nº 54 - 57 have to be practised also staccato.

58. 



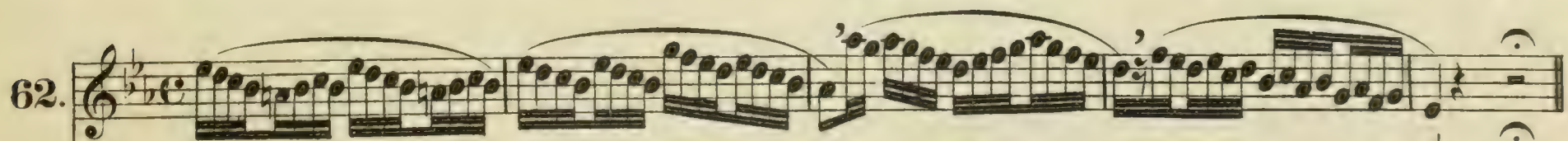
Auch in E-dur (4 Kreuze).
Also in E major (4 sharps).

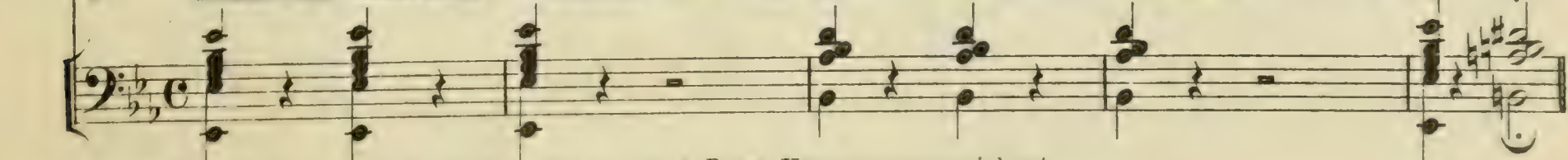
59. 

60. 

61. 



62. 



Nº 62 auch in E-dur. Man denke sich anstatt 3 Be 4 Kreuze vorgezeichnet.
Nº 62 also in E major. Imagine 4 sharps instead 3 flats.

Molltonarten.

(Die nachstehenden Uebungen in Moll sind durchweg langsamer zu nehmen.)

Moderato.

Minor Keys.

(The following exercises in minor have to be practised slowly throughout.)

63.

64.

65.

66.

67.

68.

69.

70.

71.

72.

73.

74.

75.

76.

76.

Moderato.

83. Musical notation for measures 83-84. The top staff is in treble clef with a key signature of two flats (B-flat major) and common time (C). It contains eighth and sixteenth note patterns. The bottom staff is in bass clef with the same key signature and time signature, featuring block chords and some eighth notes.

84. Continuation of the musical notation for measures 83-84, showing the same melodic and harmonic material.

Moderato.

85. Musical notation for measures 85-86. The top staff is in treble clef with a key signature of two flats and 3/4 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

85. Musical notation for measures 85-86. The top staff is in treble clef with a key signature of two sharps (D major) and 3/4 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

86. Musical notation for measures 86-87. The top staff is in treble clef with a key signature of two sharps and 6/8 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

86. Musical notation for measures 86-87. The top staff is in treble clef with a key signature of two sharps and 6/8 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

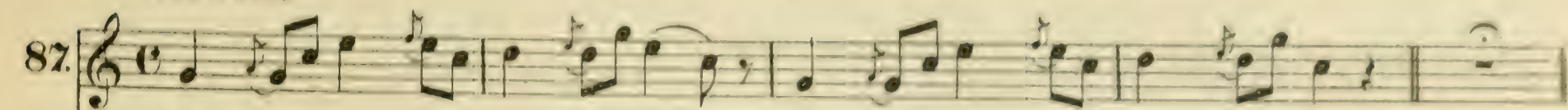

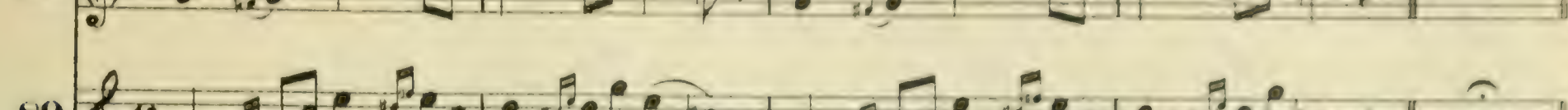

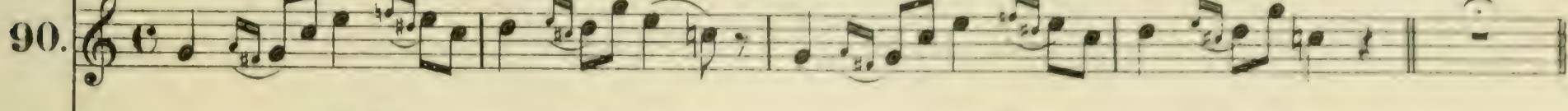

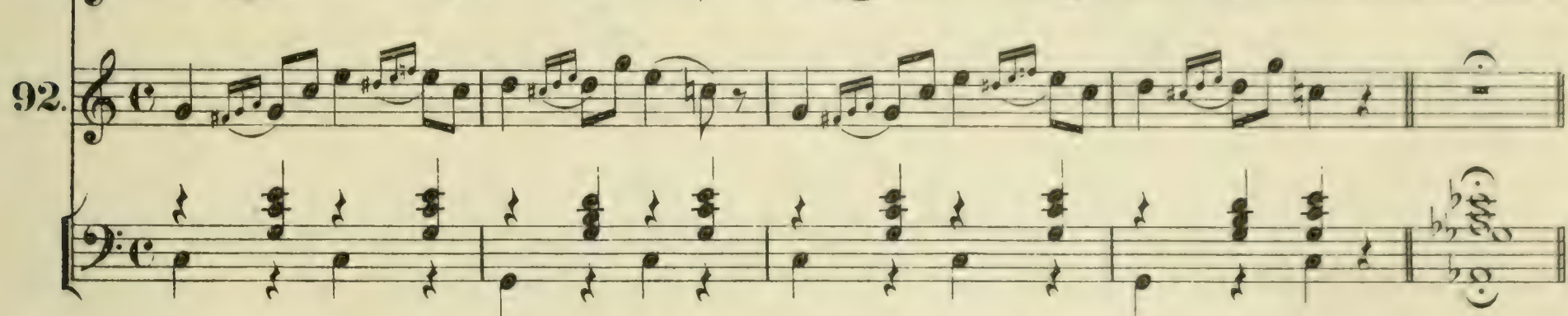
86. Musical notation for measures 86-87. The top staff is in treble clef with a key signature of two flats and 6/8 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

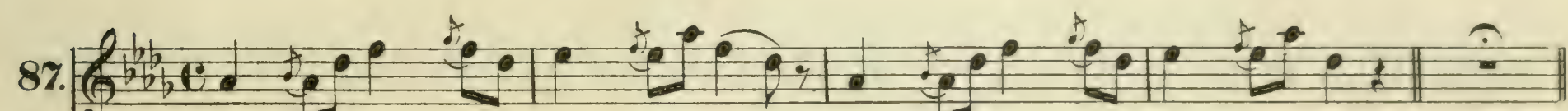
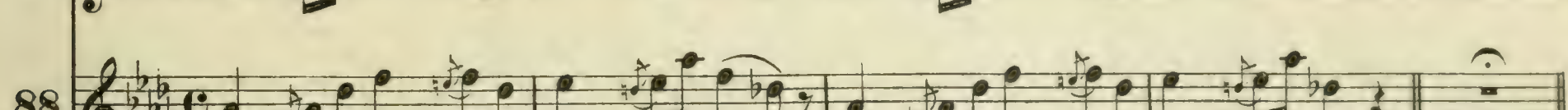

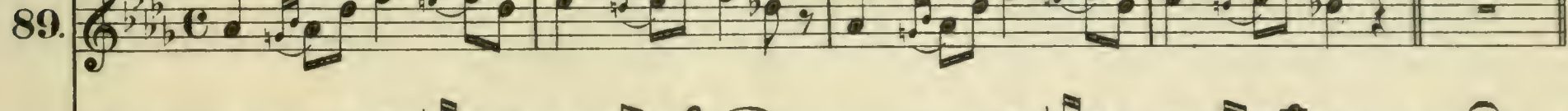
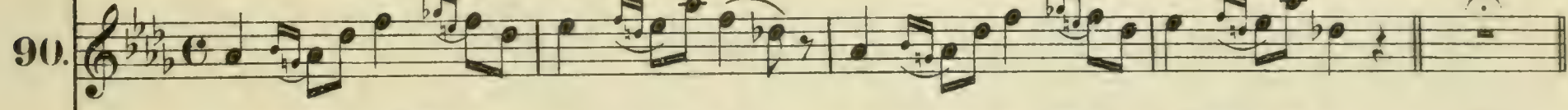
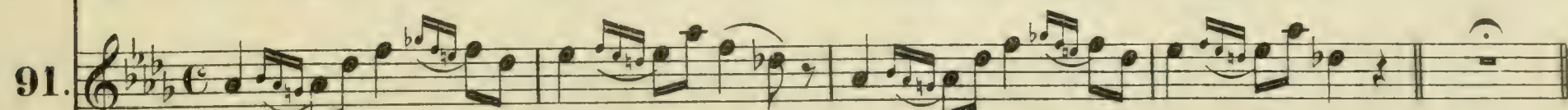
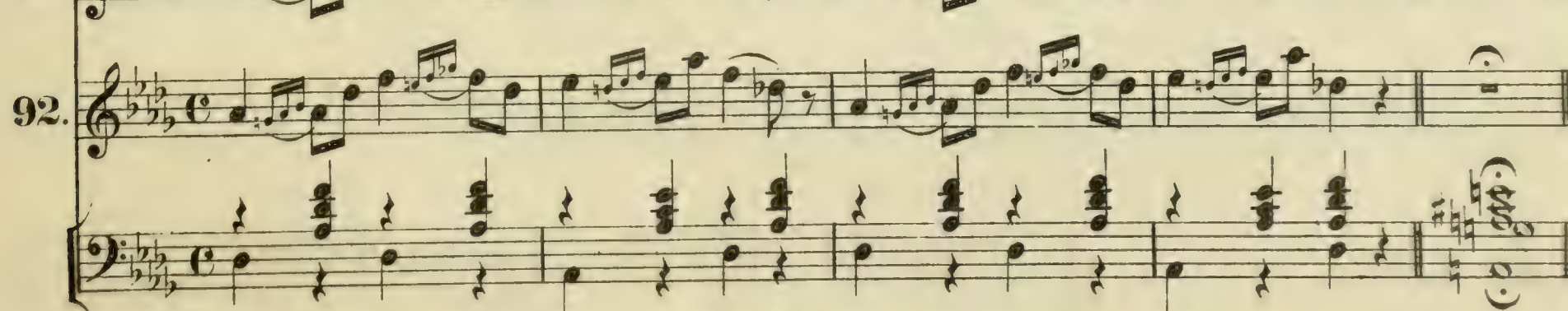
86. Musical notation for measures 86-87. The top staff is in treble clef with a key signature of two flats and 6/8 time. It features a melodic line with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, showing block chords and eighth notes.

2. Acciaccaturen, Gruppetti
und Mordants.

2. Acciaccaturas, Gruppettos
and Mordents.

Moderato.

87.  88.  89.  90.  91.  92.  

87.  88.  89.  90.  91.  92.  

Auch in D-dur. Man denke sich anstatt der 5 Be 2 Kreuze vorgezeichnet.
Also in D major. Imagine 2 sharps instead 5 flats.

Nº 87-92 in Moll.

Nº 87-92 in Minor.

87. Musical staff 87 in Moll (B-flat major). Treble clef, common time. The melody consists of eighth and sixteenth notes with various rests and ties. The staff ends with a repeat sign.

88. Musical staff 88 in Moll (B-flat major). Treble clef, common time. The melody continues with similar rhythmic patterns. The staff ends with a repeat sign.

89. Musical staff 89 in Moll (B-flat major). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

90. Musical staff 90 in Moll (B-flat major). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

91. Musical staff 91 in Moll (B-flat major). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

92. Musical staff 92 in Moll (B-flat major). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

Bass staff for measures 87-92 in Moll. Bass clef, common time. The accompaniment consists of chords and single notes, primarily on the first and third beats of each measure.

87. Musical staff 87 in Minor (B-flat minor). Treble clef, common time. The melody is similar to the Moll version but with lowered notes. The staff ends with a repeat sign.

88. Musical staff 88 in Minor (B-flat minor). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

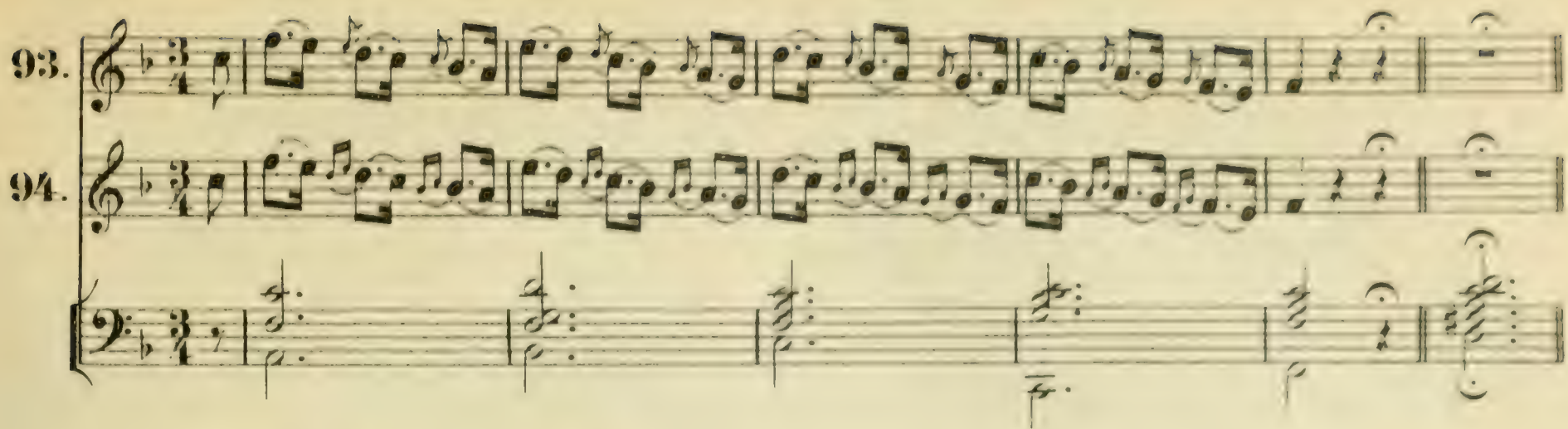
89. Musical staff 89 in Minor (B-flat minor). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

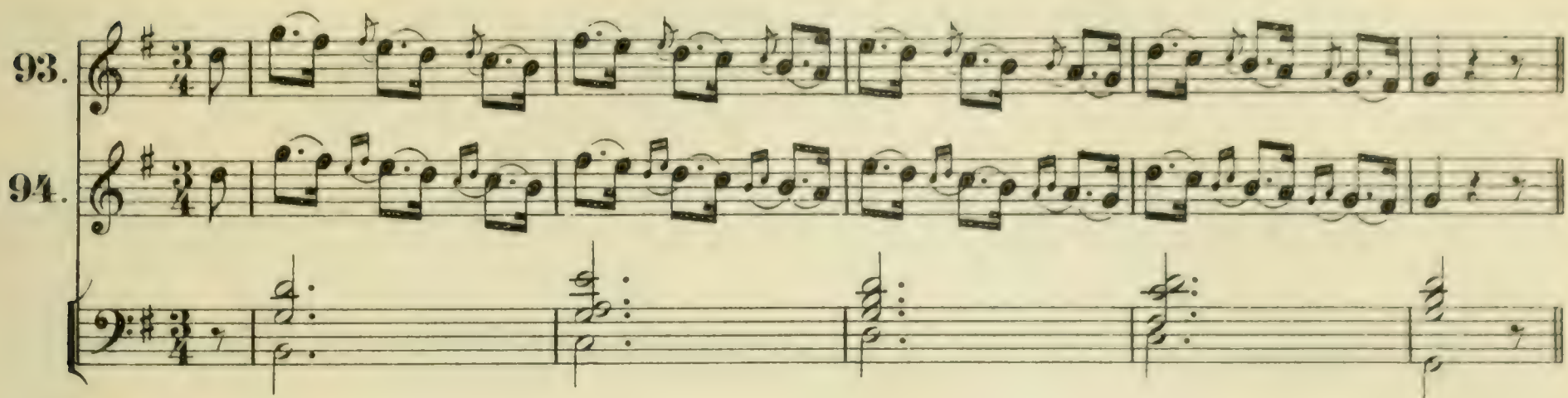
90. Musical staff 90 in Minor (B-flat minor). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

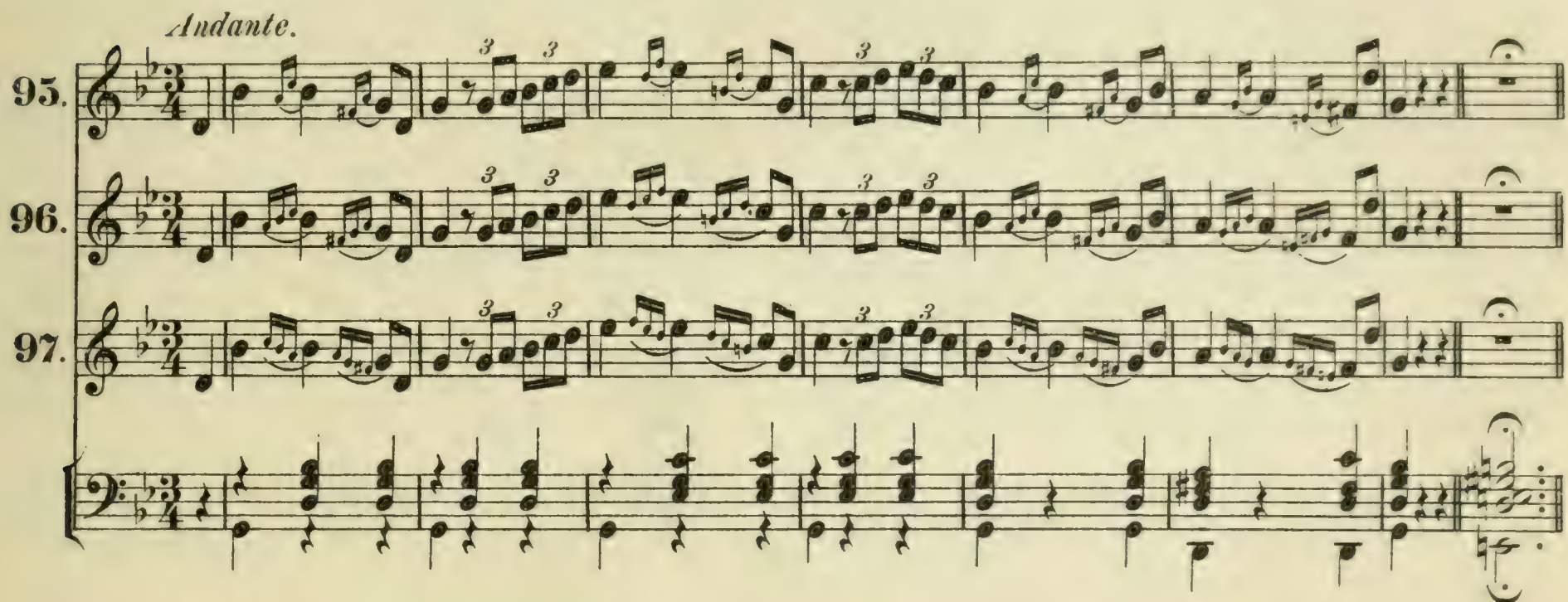
91. Musical staff 91 in Minor (B-flat minor). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

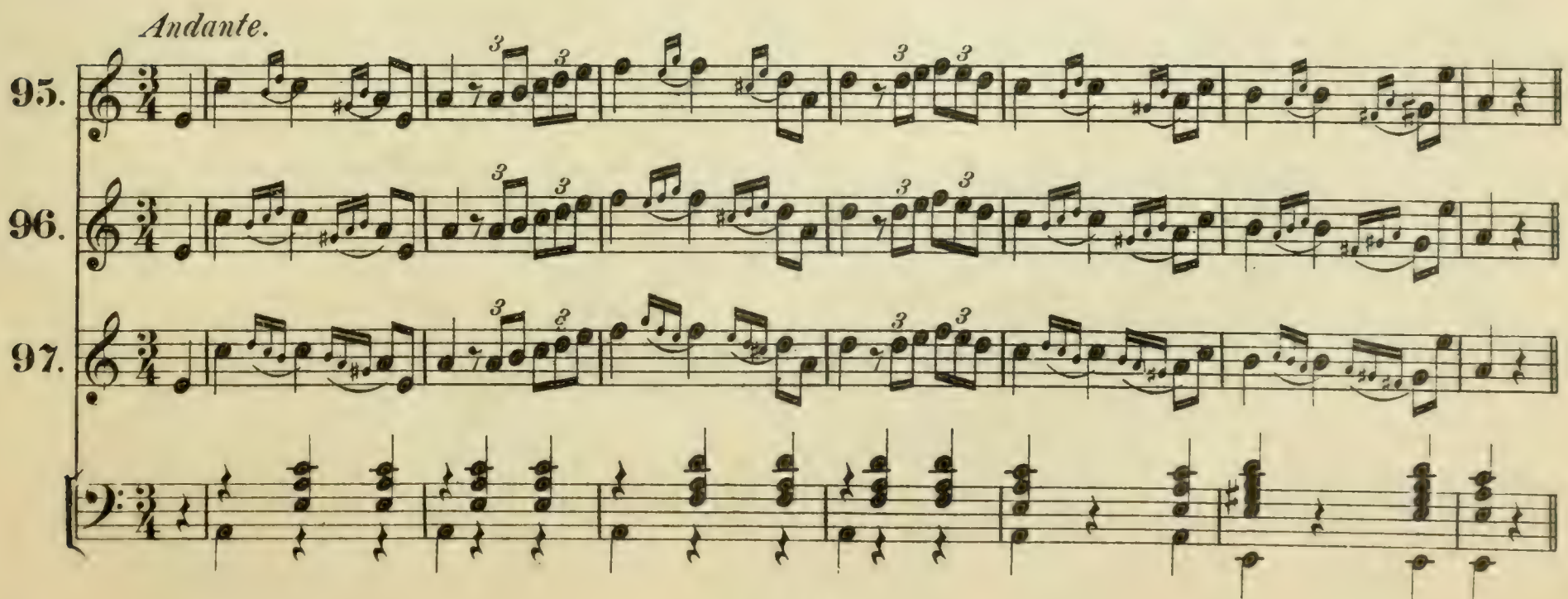
92. Musical staff 92 in Minor (B-flat minor). Treble clef, common time. The melody continues. The staff ends with a repeat sign.

Bass staff for measures 87-92 in Minor. Bass clef, common time. The accompaniment is similar to the Moll version but with lowered notes.

93. 

93. 

Andante.
95. 

Andante.
95. 

3. Wiederholte Töne (Notes rebattues).
Durtonarten.

3. Repeated notes.
Major Keys.

98. 

99. 

100. 



98-100 auch in E-dur (4 Kreuze).

98-100 also in E major (4 sharps).

101. 

102. 

103. 

104. 


105. 


106. 

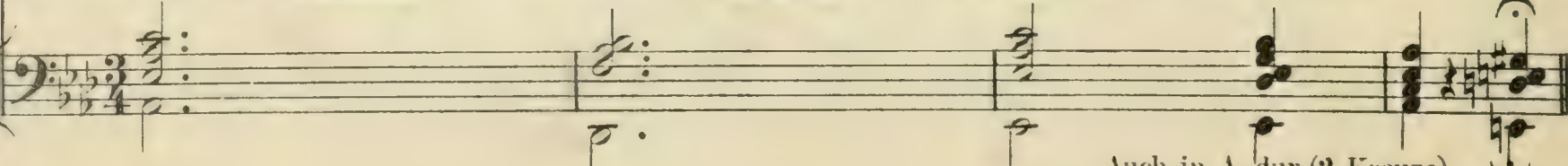


101-106 auch in H-dur (5 Kreuze).

101-106 also in B major (5 sharps).

107. 

108. 



Auch in A-dur (3 Kreuze).
Also in A major (3 flats).

109.



Auch in H. dur (5 Kreuze)
Also in B major (5 sharps)

Molltonarten.

Minor Keys.

110.



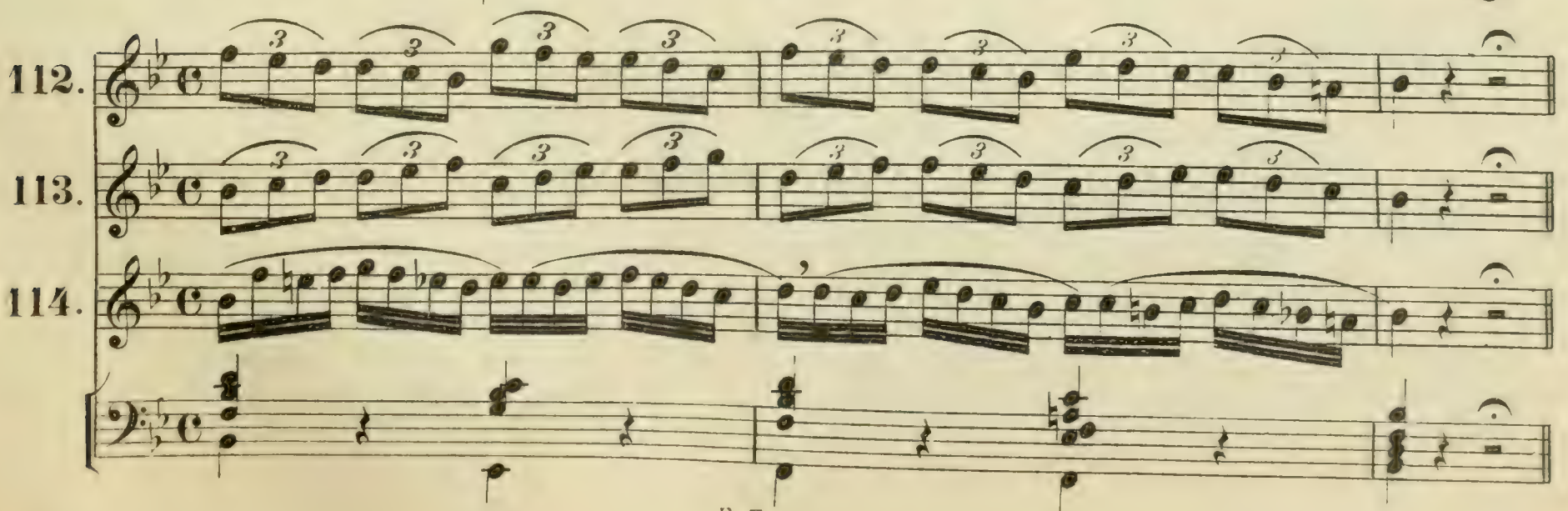
111.



112.



113.



4. Verminderter Septimenaccord.

4. Chord of Diminished Seventh.

115.

116.

117.

118.

119.

120.

119.

120.

5. Triller.

5. Shake.

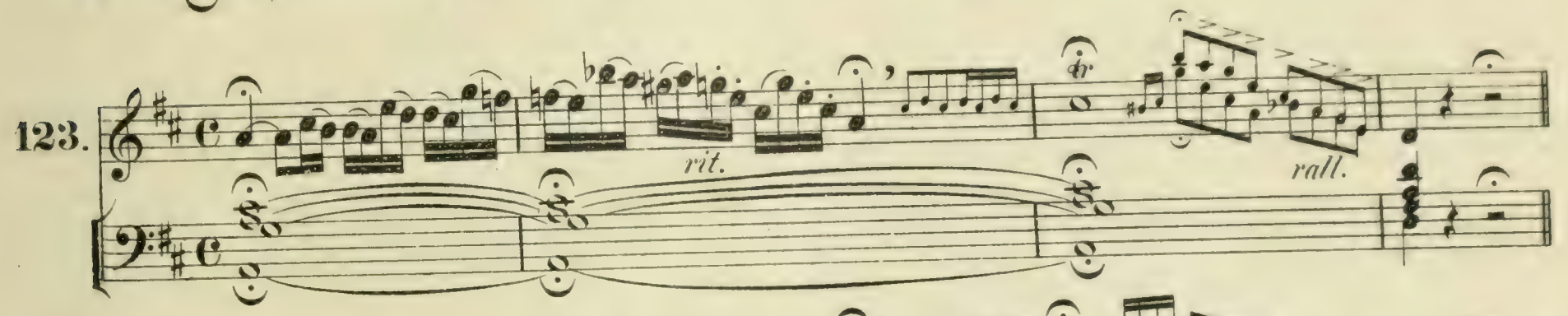
121. 

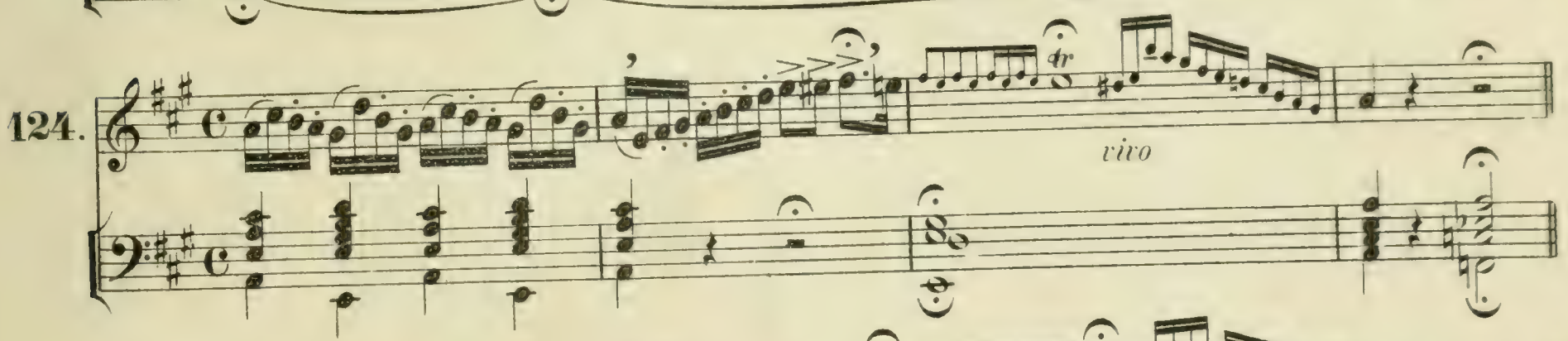
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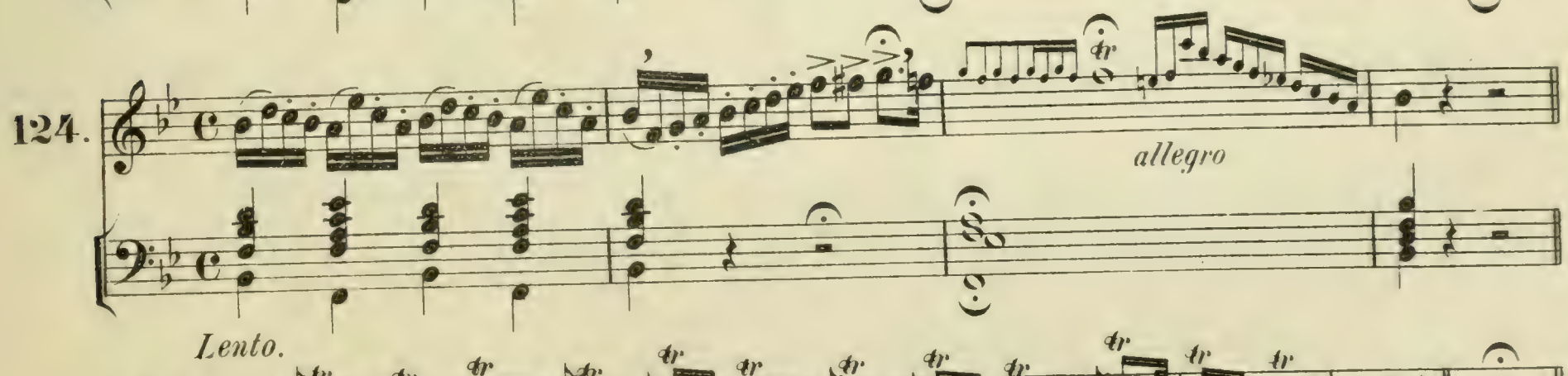
Auch in H-dur (5 Kreuze).
Also in B major (5 sharps)

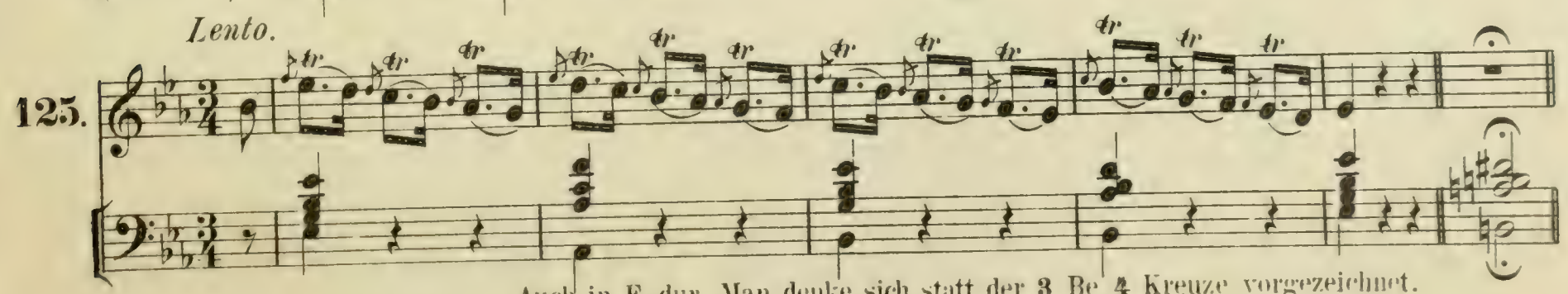
121. 

122. 

123. 

124. 

124. 

125. 

Auch in E-dur. Man denke sich statt der 3 Be 4 Kreuze vorgezeichnet.
Also in E major. Imagine 4 sharps instead 3 flats.

Lento.

126. 

127. 

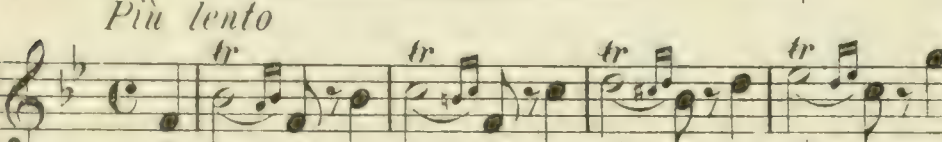



126. 

127. 



Più lento

128. 



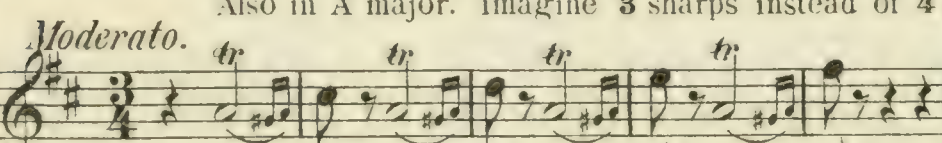
Moderato.

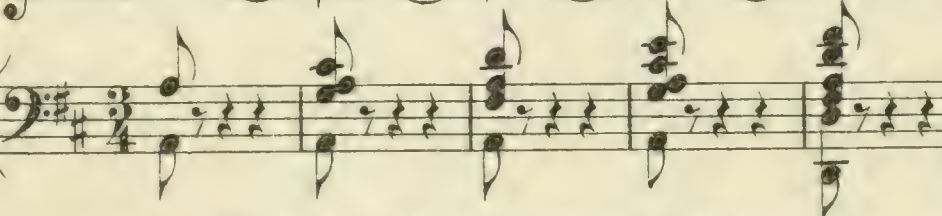
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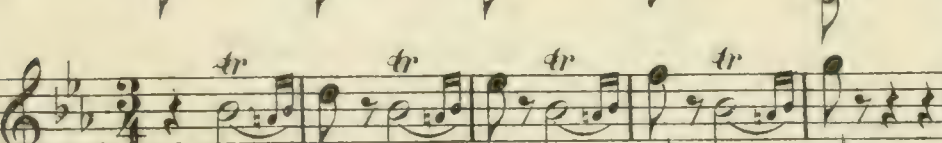


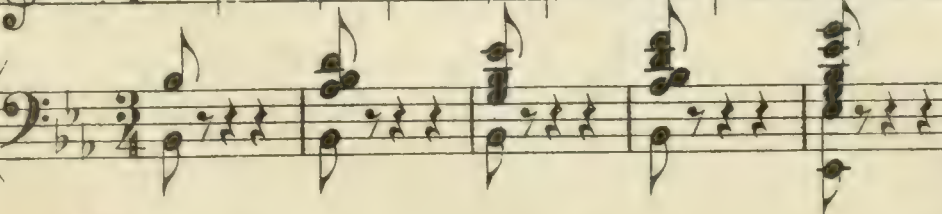
Auch in A-dur. Man denke sich statt der 4 Be 3 Kreuze vorgezeichnet.
Also in A major. Imagine 3 sharps instead of 4 flats.

Moderato.

130. 

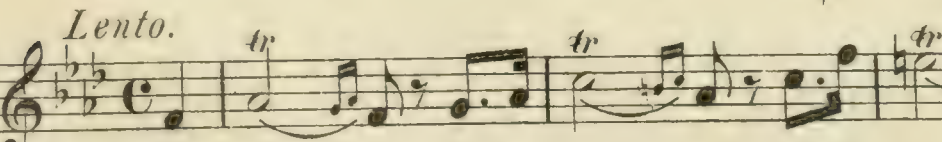


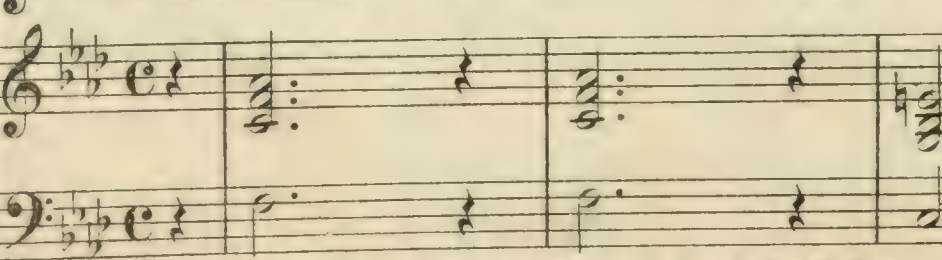
130. 



Auch in E-dur (4 Kreuze).
Also in E major (4 sharps).

Lento.

131. 



Auch in Fis-moll. Man denke sich statt der 4 Be 3 Kreuze vorgezeichnet. Die Bequadrate lese man als Kreuze.
Also in F# minor. Imagine instead of 4 flats 3 sharps. The ♯ read as #.

6. Chromatische Tonleiter.

6. Chromatic Scale.

132.

133.


134.

135.

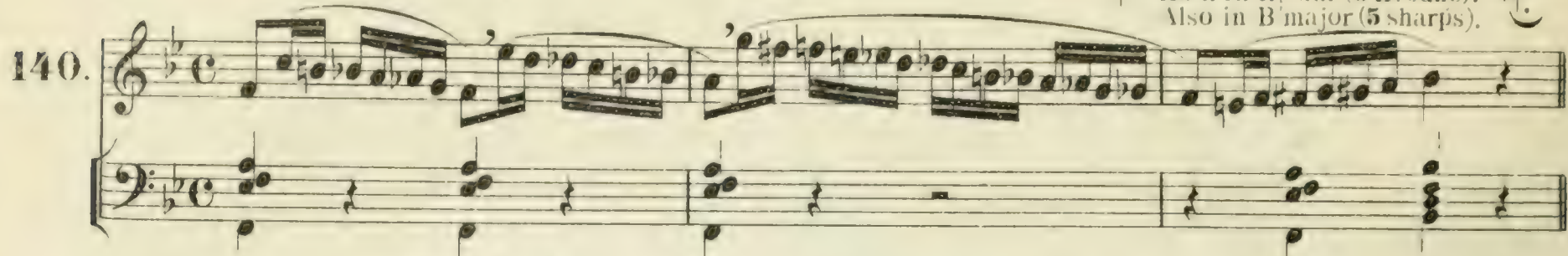
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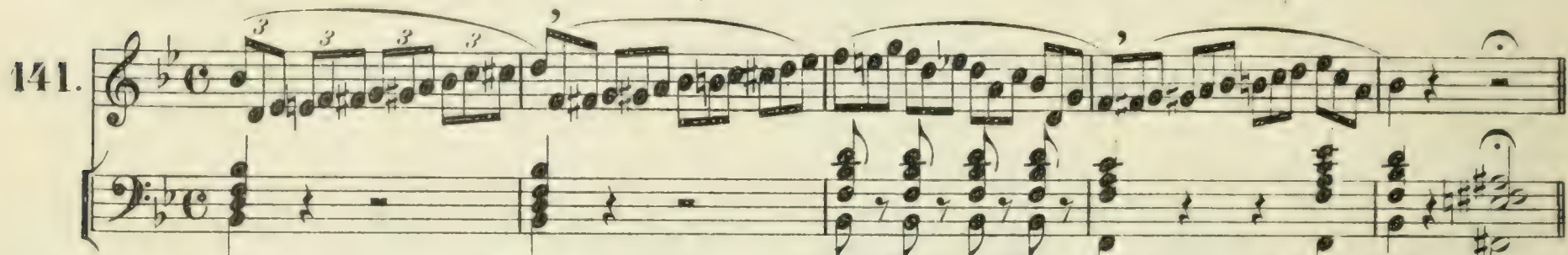
137.

138.

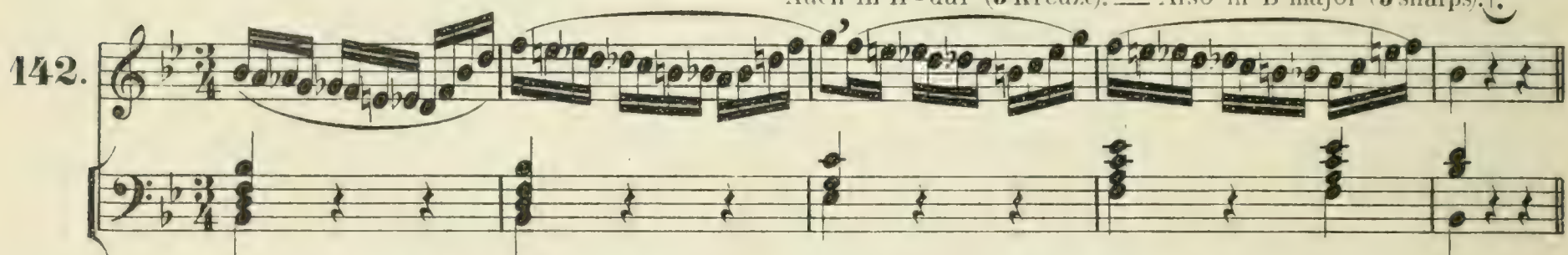
139. 

Auch in H-dur (5 Kreuze).
Also in B major (5 sharps).

140. 

141. 

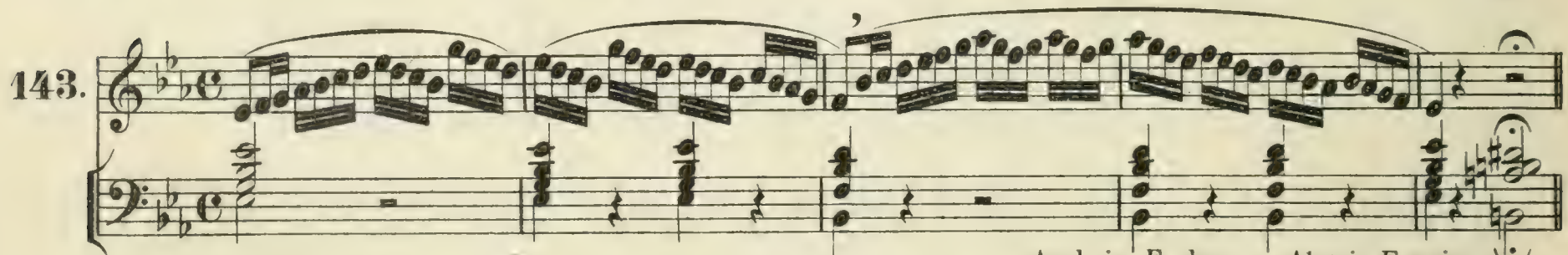
Auch in H - dur (5 Kreuze). — Also in B major (5 sharps).

142. 

7. Vermischte Uebungen.

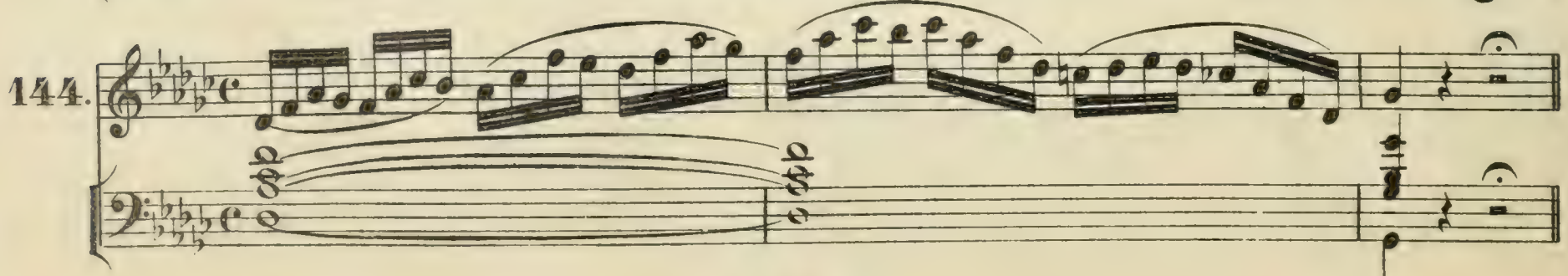
7. Various Exercises.

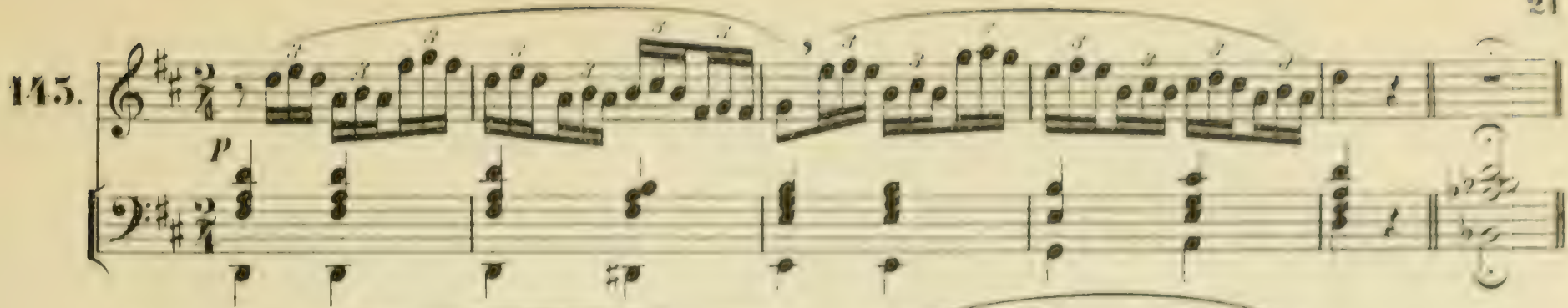
143. 

143. 

Auch in E - dur. — Also in E major.

144. *Allegro.* 

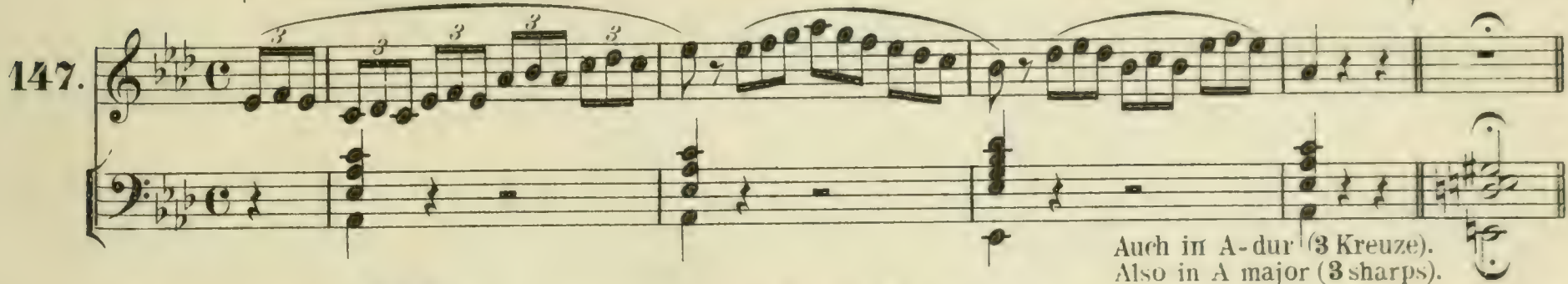
144. 

145. 

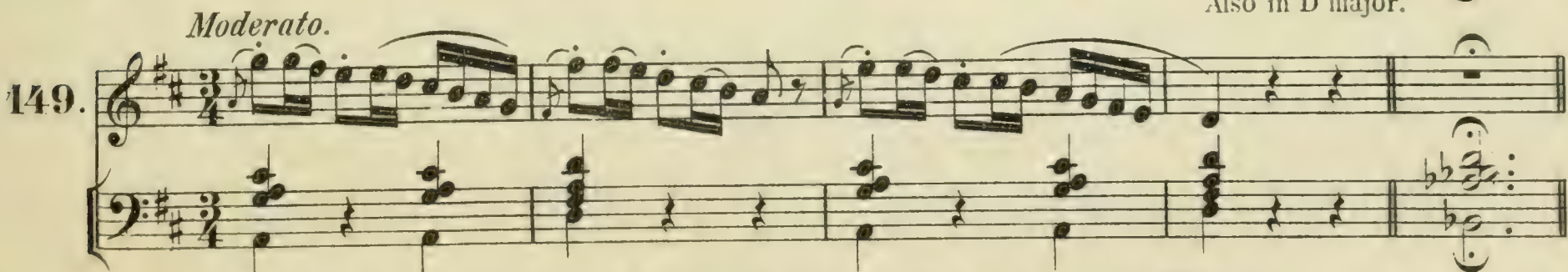
146. 

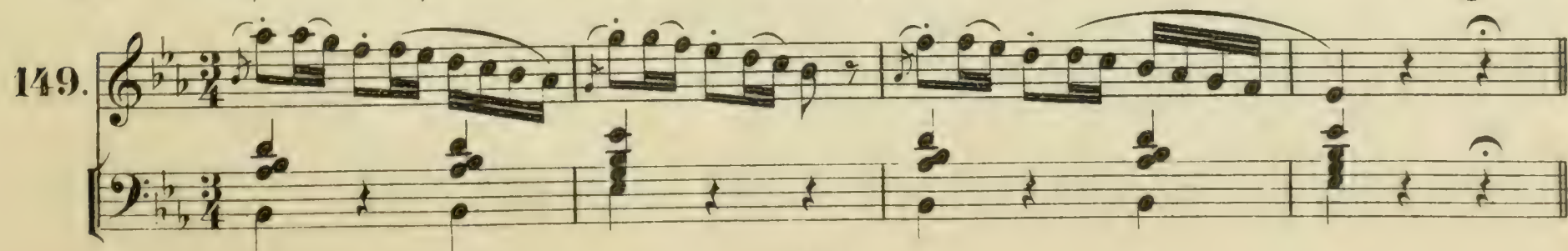
145. 
Auch in E-dur (4 Kreuze). — Also in E major (4 sharps).

146. 

147. 
Auch in A-dur (3 Kreuze).
Also in A major (3 sharps).

148. 
Auch in D-dur.
Also in D major.

Moderato.
149. 

149. 

Andante.

150.

Auch in A-dur (3 Kreuze). — Also in A major (3 sharps).

150.

151.

Allegro.

152.

Auch in A-dur. — Also in A major).

153.

Lento.

Auch in E-dur (4 Kreuze).
Also in E major (4 sharps).

154.

Auch in A-dur (3 Kreuze).
Also in A major (3 sharps).

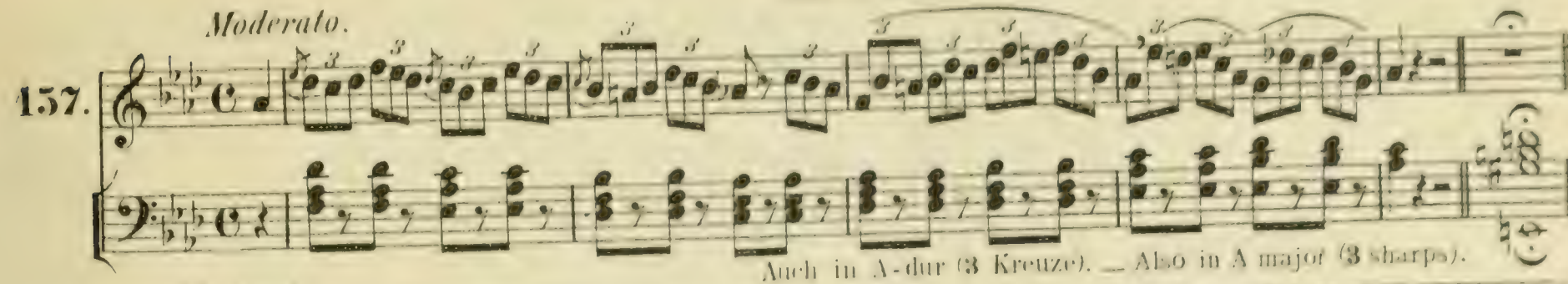
155.

Moderato.

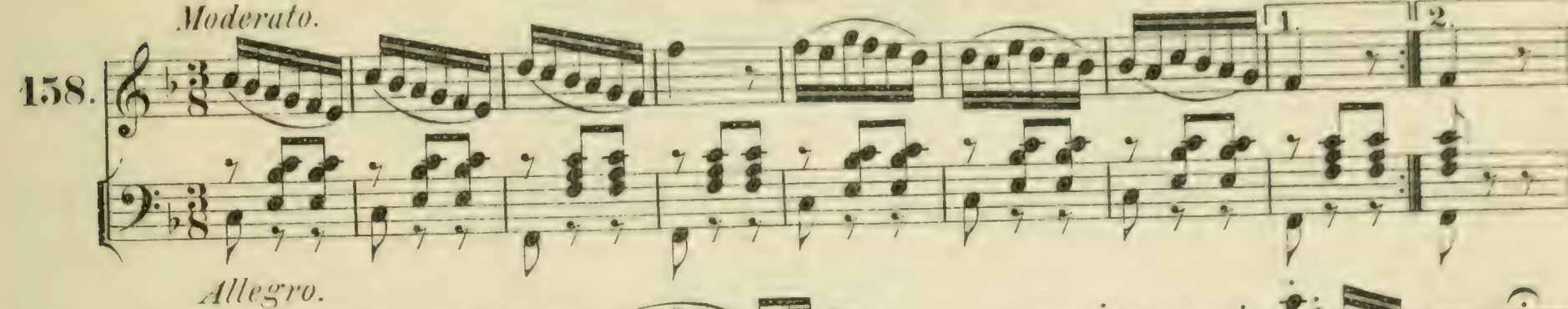
Auch in A-dur (3 Kreuze).
Also in A major (3 sharps).

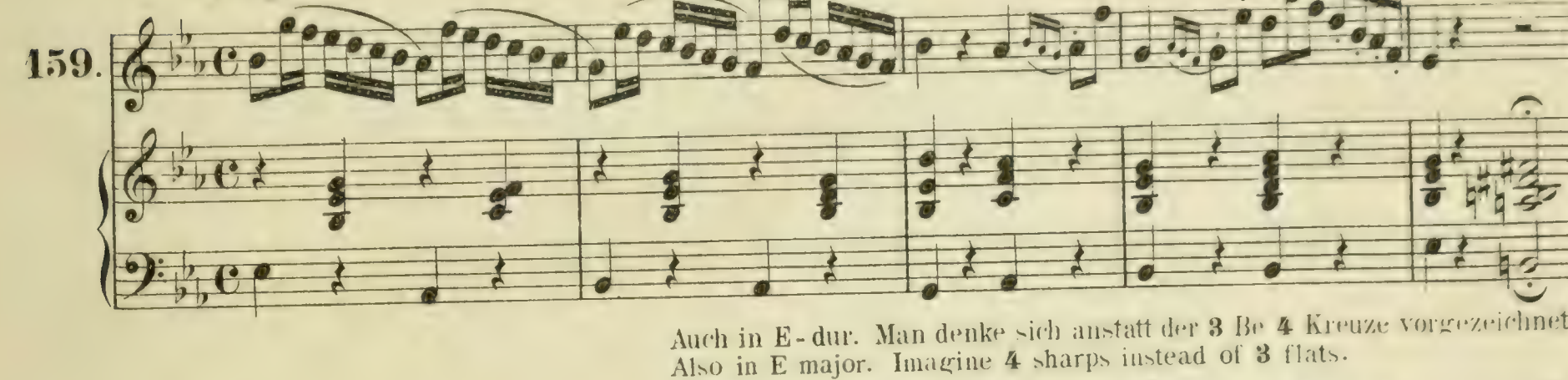
156. 

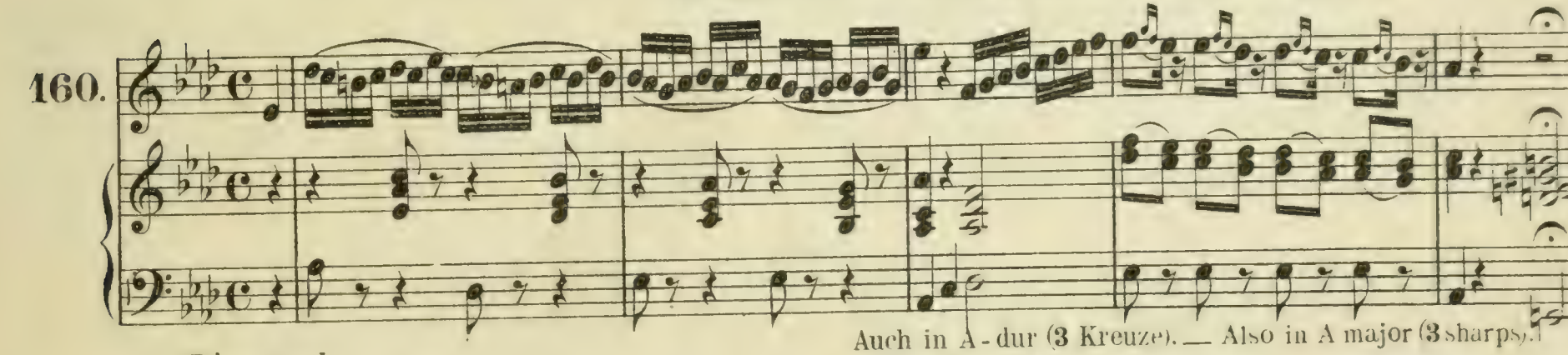
Auch in H-dur (5 Kreuze). — Also in B major (5 sharps).

Moderato.
157. 

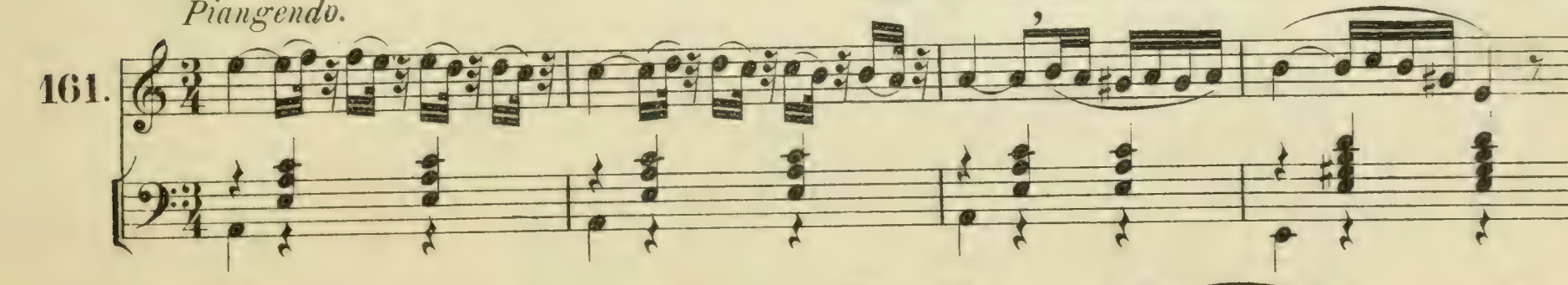
Auch in A-dur (3 Kreuze). — Also in A major (3 sharps).

Moderato.
158. 

Allegro.
159. 

160. 

Auch in A-dur (3 Kreuze). — Also in A major (3 sharps).

Piangendo.
161. 



161.

Auch in H-moll (2 Kreuze).
Als in B minor (2 sharps).

Andante.

162.

Auch in A-dur. Man denke sich anstatt der 4 Be 3 Kreuze vorgezeichnet.
Also in A major. Imagine 3 sharps instead of 4 flats.

Andante.

163.

Auch in Fis-moll (3 Kreuze).
Also in F# minor (3 sharps).

Moderato.

164.

Auch in E-dur (4 Kreuze).
Also in E major (4 sharps).

165.

Allegro.

166.

Auch in A - dur.
Also in A major.

167.

Allegro moderato.

168.

Auch in A - dur (3 Kreuze). — Also in A major (3 sharps).

Auch in H - dur. Man denke sich anstatt der 2 Be 5 Kreuze vorgezeichnet.
Also in B major. Imagine 5 sharps instead of 2 flats.

169.

Auch in E - dur. Man denke sich anstatt der 3 Be 4 Kreuze vorgezeichnet.
Also in E major. Imagine 4 sharps instead of 3 flats.

Andante.

170.

Auch in E - dur. Man denke sich anstatt der 3 Be 4 Kreuze vorgezeichnet.
Also in E major. Imagine 4 sharps instead of 3 flats.

171. 

Auch in A - dur (3 Kreuze). — Also in A major (3 sharps).

172. 

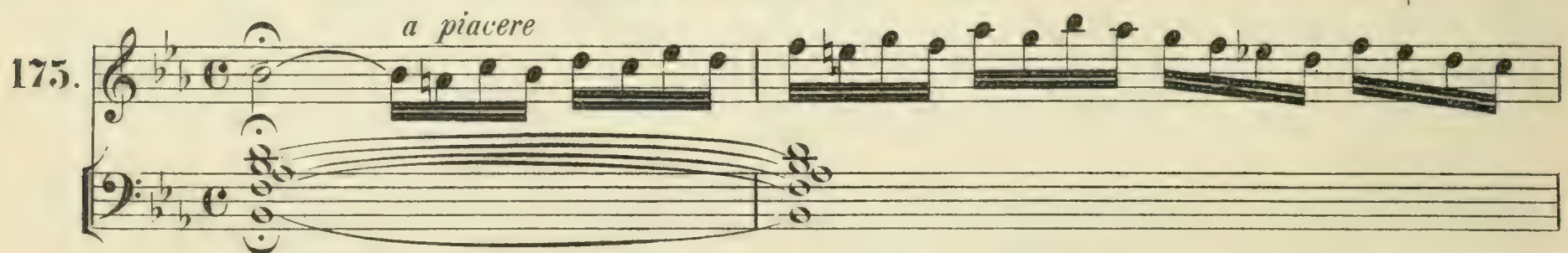
Auch in E - dur (4 Kreuze). — Also in E major (4 sharps).

173. 

Auch in Ges - dur (6 Be). — Also in G^b major (6 flats).

174. 



175. *a piacere* 



176. 

Auch in H - dur. Man denke sich statt der 2 Be 5 Kreuze vorgezeichnet.
Also in B major. Imagine 5 sharps instead of 2 flats.

Andante.

177.

Auch in A - dur (3 Kreuze). — Also in A major (3 sharps).

178.

Auch in A - dur (3 Kreuze). — Also in A major (3 sharps).

179.

180.

Auch in E - dur (4 Kreuze). — Also in E major (4 sharps).

181.

Auch in Fis - dur (6 Kreuze). — Also in F# major (6 sharps).

182.

Auch in A - dur (3 Kreuze). — Also in A major (3 sharps).

Moderato.

183

First system of measures 183-184. Measure 183 features a treble staff with a trill (tr) and triplets (3), and a piano accompaniment with sustained chords. Measure 184 continues the trill and triplet patterns in the treble, while the piano accompaniment remains sustained.

Second system of measures 183-184. Measure 183 has a treble staff marked *ad lib.* with a trill and a piano staff with a *p* dynamic. Measure 184 features a treble staff with a trill and a piano staff with a *a tempo* marking and a *sf* dynamic.

184.

First system of measures 184-185. Measure 184 is marked *Moderato.* and features a treble staff with triplets (3) and a piano accompaniment with triplets. Measure 185 continues the triplet patterns in both staves.

185.

Second system of measures 184-185. Measure 184 has a treble staff with a triplet (3) and a piano accompaniment with a triplet. Measure 185 continues the triplet patterns in both staves.

First system of measures 185-186. Measure 185 features a treble staff with a trill (tr) and a piano accompaniment with sustained chords. Measure 186 continues the trill and sustained chords in both staves.

186.

Second system of measures 185-186. Measure 185 has a treble staff with a trill (tr) and a piano accompaniment with sustained chords. Measure 186 continues the trill and sustained chords in both staves.

187. *p*

188. *Moderato. staccato. p*

189. *p*

190. *rall. a tempo*

191. *rit.*

Moderato.

192.

*a tempo**a tempo*

193.

*a piacere**ritard.*

194.

Moderato.

195.

Auch in E-dur (4 Kreuze).
Also in E major (4 sharps).

196. *a piacere* *rall.*

197.

198.

199.

200. *Andante.*

Auch in D-dur (2 Kreuze).
Also in D major (2 sharps).

HALLELUJA!

DICHTUNG VON FELIX PHILIPPI

KOMPONIERT VON

FERDINAND HUMMEL

OP. 73

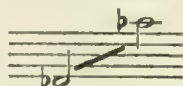
AUSGABE FÜR EINE SINGSTIMME

MIT

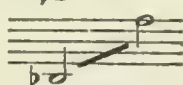
PIANOFORTE-BEGLEITUNG

:: ORGEL-BEGLEITUNG ::

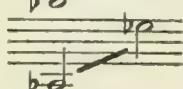
*DES-DUR



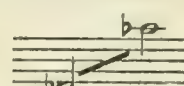
B-DUR ..



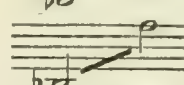
AS-DUR .



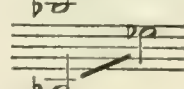
DES-DUR



B-DUR ..



AS-DUR .



Ausgabe mit lateinischem Text (Domus mea domus orationis) bearbeitet
von J. Dobler (Ausgabe Desdur mit Pianoforte-Begl.)

*Hierzu Singstimme mit latein. Text (Domus mea domus orationis)

Ausgabe für Violine mit Pianoforte-Begleitung

Ausgabe für Violine mit Orgel- oder Harmonium-Begl.

Ausgabe für vierstimmigen gemischten Chor a cappella

Partitur Stimmen

Ausgabe für Sopransolo und gemischten Chor mit Blasinstrumenten,
Pauken, Kontrabaß und Orgel

Partitur Chorstimmen

Instrumentalstimmen

Ausgabe für 2 zweistimmige Frauenchöre mit Pianoforte oder
Harmonium, eingerichtet von Moritz Vogel.

Partitur Chorstimmen

Ausgabe für kleines, 16stimmiges Orchester (Tuba ad lib.)

Ausgabe f. Salon-Orchester (ausführbar in jeder Besetzung)

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UTL AT DOWNSVIEW



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